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## PRODUCTION NOTE

University of Illinois at  
Urbana-Champaign Library  
Large-scale Digitization Project, 2007.



JANUARY 1982  
VOLUME 35  
NUMBER 5  
ISSN 0008-9036

THE UNIVERSITY  
OF CHICAGO  
GRADUATE  
LIBRARY  
SCHOOL

**BULLETIN  
OF THE  
CENTER FOR  
CHILDREN'S  
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS



## EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

- \* Asterisks denote books of special distinction.
- R Recommended.
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended.
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS (ISSN 0008-9036) is published monthly except August by The University of Chicago Press for The University of Chicago, Graduate Library School. Mrs. Zena Sutherland, Editor. An advisory committee meets weekly to discuss books and reviews, which are written by the editor. The members are Yolanda Federici, Ellin Greene, Isabel McCaul, Hazel Rochman, and Robert Strang.

SUBSCRIPTION RATES: 1 year, \$16.00; \$12.80 per year for two or more subscriptions to the same address; \$12.80, student rate. Single copy rate: from vol. 25, \$1.75; vols. 17 through 24, 50¢. Reprinted volumes 1-16 (1947-1963) available from Kraus Reprint Co., Route 100, Millwood, New York 10546. Volumes available in microfilm from University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Complete volumes available in microfiche from Johnson Associates, P.O. Box 1017, Greenwich, Conn. 06830. Checks should be made payable to The University of Chicago Press. All notices of change of address should provide *both* the old and the new address. Postmaster: Send address changes to BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS, 5801 Ellis Avenue, Chicago, Illinois 60637.

SUBSCRIPTION CORRESPONDENCE. Address all inquiries about subscriptions to The University of Chicago Press, 5801 Ellis Avenue, Chicago, Illinois 60637.

EDITORIAL CORRESPONDENCE. Review copies and all correspondence about reviews should be sent to Mrs. Zena Sutherland, 1100 East 57th Street, Chicago, Illinois 60637.

Second-class postage paid at Chicago, Illinois.

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PRINTED IN U.S.A.

# Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 35

JANUARY, 1982

Number 5

## *New Titles for Children and Young People*

Ahlberg, Janet. *Peek-a-Boo!* written and illus. by Janet and Allan Ahlberg. Viking, 1981. 81-1925. ISBN 0-670-54598-8. 29p. \$10.95.

R The text of this book for young children has an A/B pattern: as baby's viewpoint  
1-3 shifts (from crib to highchair to stroller, etc.) each peekaboo is followed by either  
yrs. "What can he see? What can you?" or, "He can see (his sisters . . . three little boats  
. . . a rubber duck, et cetera). Can you?" With each "PEEK-A-BOO!" a circle is cut  
out so that the viewer gets a glimpse of part of what baby sees, not always an  
enlightening glimpse. This has the appeal of a familiar environment, although an  
occasional detail (tea cozy, fireplace fender) may not be clear to all American chil-  
dren; the soft colors and the humorous touches in the rather crowded paintings have  
a slightly frowsty, homey look.

Blair, Gwenda. *Laura Ingalls Wilder*; illus. by Thomas B. Allen. Putnam, 1981. 79-20758. ISBN 0-399-61139-8. 63p. \$5.99.

Ad Pencil drawings, realistic but hazily soft, are adequate but not as effective in line or  
2-4 composition as the drawings by Garth Williams for the series of books by Laura  
Ingalls Wilder. The comparison seems valid, since this biography is based largely  
upon the events in the series of "Little House" books; most of the incidents will be  
familiar to Wilder fans and no sources for the facts here are cited. However, this is  
simple enough to be comprehensible to primary grades readers who are Wilder fans,  
and it gives the basic facts of her life as a child in a pioneer family and, more briefly,  
as an adult who began a successful career as an author when she was over sixty.

Bluestone, Naomi. "So You Want to Be a Doctor?" *The Realities of Pursuing Medicine As a Career*. Lothrop, 1981. 81-2545. ISBN 0-688-00739-2. 241p. \$12.95.

R Tough, practical, at times caustic in her humor, the author of this combination of  
8- experience and advice is not of the it's-beautiful-to-help-serve-humanity school.  
Bluestone had trouble as a Jew and a woman, and she also had her share of the  
problems all medical students have of adjusting to a heavy schedule and a great deal  
of information to absorb, of the long program and the burden of responsibility, of the  
feelings of inadequacy and resentment that becoming a doctor can—and usually  
do—evoke. There's no nonsense here but a good deal of wit, salting the style and the  
author's occasionally acidulous but well-expressed attitudes.

Bograd, Larry. *Lost in the Store*; illus. by Victoria Chess. Macmillan, 1981. 81-4038. ISBN 0-02-710980-1. 28p. \$8.95.

Bruno, upset when his parents and he are separated while shopping, is lucky  
enough to meet Molly, who's an old hand at being lost. They don roller-skates in the

R  
K-3      sporting goods section, move rapidly around the store playing, eating samples of food, watching television, etc. By the time Bruno and his parents are united, he's blasé about the whole thing. Lost? "Why would I do that?" the story ends. The strong, dull colors of the illustrations give strength to the rather crowded pictures of two slightly macabre children. This should be taken with a grain of salt, of course; children will not often meet salespeople who permit tots to cover their forearms with watches or to try on women's hats. The writing is brisk and humorous, and the book may even assuage children who fear separation.

Botsford, Ward, ad. *The Pirates of Penzance: The Story of the Gilbert & Sullivan Operetta*; illus. by Edward Sorel. Random House, 1981. 81-5173. Trade ed. ISBN 0-394-84993-0; Library ed. ISBN 0-394-94993-5. 22p. Trade ed. \$8.95; Library ed. \$9.99.

Ad  
5-8      The oversize pages afford Sorel, a superb caricaturist, opportunity for scratch-lined, sweeping pen drawings—washed with soft but strong colors—that have the swashbuckling posing, the swooning Victorian sentimentality, and the humor of the text they illustrate. While that humor is ineradicable, and the adaptation of Gilbert's text preserves plot developments and some of the dialogue of the original, the occasional use of parts of lyrics weakens the whole, as when Mabel sings, "Go, ye heroes, go to glory! Though you die in combat gory," and stops there. For those who have yet to become Gilbert and Sullivan fans, the plot is the usual amalgam of concealed identities and love triumphant as young Frederick, the pirate apprentice, learns that his leap year birthday has extended his apprenticeship past the expected day. The whole pirate band repents and marries the many sisters of Frederick's beloved Mabel. A page of explanatory notes is appended, defining some of the terms in six of the songs.

Branson, Karen. *Streets of Gold*. Putnam, 1981. 81-13963. ISBN 0-399-20791-0. 176p. \$8.95.

Ad  
6-9      In a sequel to *The Potato Eaters*, a story of the famine in Ireland in 1846, Maureen O'Connor, fourteen, comes to the United States with her father and two brothers; her sickly mother would wait until better health and money from America made it possible for her to join the family. Maureen is kind, devout, and industrious; she works hard to support herself and her brothers when their father goes off to work in a mine; labor problems lead to his flight to Canada, and eventually to Maureen's decision to marry her English sailor despite the fact that he's not a Catholic. The story ends with Maureen waving to her brother as she and her new husband leave for St. Louis. There's a bit more characterization here than in the earlier book; as before, Branson uses fiction to show socio-economic conditions, and in her desire to give a broad picture of the times, she crowds her canvas. However, the book does give a picture of economic conditions in the immigrant settlements of New York, of the prejudice against the Irish and Jews, of the persecution of black people and the work of Quakers and others for the underground railway, of poor labor conditions and the political machine leaders who took advantage of them.

Bykov, Vasil. *Pack of Wolves*; tr. from the Russian by Lynn Solotaroff. T. Y. Crowell, 1981. 80-2456. Trade ed. ISBN 0-690-04114-4; Library ed. ISBN 0-690-04115-2. 181p. Trade ed. \$10.50; Library ed. \$9.89.

R  
7-      A story within a story, this capably-translated Russian tale of a post-war search is both stirring and poignant. Save for the infant whose rescue is described in the inner story, there are no child characters, yet the pace, suspense, and setting should appeal to adolescent readers. Levchuk, an elderly man, has made a long trip to see someone in another town, someone who doesn't expect him and clearly won't know him: Victor, whose father Levchuk had known thirty years before. Nodding in the sun-

shine as he waits for Victor to come home, Levchuk remembers . . . and the things he remembers include hiding from the Germans and their dogs when he was a soldier, rescuing the newly-born infant son of Klava, the group's radio operator, fleeing through a swamp with the infant after Klava was killed, shouting that the child's name was Victor as he handed him over. And then, back to the present, as Levchuk prepares to walk in to see the man who can't possibly remember him and who may not even know he owes his life to his visitor. Well-paced and dramatic, a story written with a good sense of theater.

Cameron, Ann. *The Stories Julian Tells*; illus. by Ann Strugnell. Pantheon, 1981. 80-18023. ISBN 0-394-94301-5. 71p. \$7.95.

R  
2-3 Julian is the narrator for five short, easy-to-read stories illustrated with softly detailed black and white drawings that are realistic in approach but that include some of the imaginative details of the stories Julian tells about his little brother Huey and himself. The tone is quiet, the small adventures believable: Julian makes a new friend; Julian and Huey suffer the logical consequences of eating a pudding their father has made as a surprise for their mother; Julian loses a tooth; Huey is convinced (by Julian) that you can order cats from a catalog, et cetera. Pleasant, low-keyed, not very exciting but comfortably familiar in the kinds of events and family relationships it describes, the book depicts with mild humor some everyday happenings in the life of a black family.

Chapman, Carol. *Herbie's Troubles*; illus. by Kelly Oechsli. Dutton, 1981. 80-21848. ISBN 0-525-31645-0. 28p. \$9.25.

Ad  
K-2 Coping with a bully is not a new theme in picture books, and the idea that nobody is ever around to comment or cooperate seems a bit unlikely, but children will probably enjoy the fact that Herbie, when he starts first grade, does find a way to stop Jimmy John's persecution. After trying, at the suggestion of friends, several other ways (punching, offering to share, being vocally assertive) Herbie finally decides to ignore Jimmy John. And it works. "Aaaah, you're no fun anymore," Herbie's nemesis says, as he walks away. Now Herbie enjoys school just as he enjoys his family, the kids on the block, most vegetables, and his baby sister, the story concludes. The illustrations, in shades of warm brown, are simply composed and have vitality if little polish; the story is not outstanding, but it's nicely structured and smoothly told.

Cole, William, comp. *Poem Stew*; illus. by Karen Ann Weinhaus. Lippincott, 1981. 81-47106. Trade ed. ISBN 0-397-31963-0; Library ed. ISBN 0-397-31964-9. 84p. Trade ed. \$10.50; Library ed. \$7.89.

R  
3-6 Illustrated by line and wash drawings, greytoned and comic, this mini-anthology of humorous poetry focuses on food. There's nothing serious or deep here, but most of the selections are good of their kind, whether they are by such well-known writers of children's poetry as Myra Cohn Livingston or Cole himself, poets who write for a broader audience, like Ogden Nash or John Updike, or writers who are less familiar.

Corcoran, Barbara. *You're Allegro Dead*. Atheneum, 1981. 81-1906. ISBN 0-689-30840-X. 135p. \$9.95.

Ad  
5-6 Kim and Stella, twelve, aren't enthralled when they are sent off to Camp Allegro, just re-opened through the support of loyal former campers like Stella's mother. They soon find that they have a similar loyalty, although their camp experiences are often spoiled by the machinations of attention-getting, self-centered Nicole. The latter seems the cause of several unpleasant experiences, but surely it isn't Nicole who throws rocks at Stella and who shoots at Kim, hitting her leg with shotgun pellets?

The investigation that follows vindicates some of Stella's suspicions that had been dismissed by the camp director, leads to the discovery of a bank robber (a rather contrived aspect of the story) and shows that Nicole isn't all bad. Good style, adequate characterization, believable situation, not so believable plot development.

de Brunhoff, Jean. *Babar's Anniversary Album: 6 Favorite Stories*; written and illus. by Jean and Laurent de Brunhoff. Random House, 1981. 81-5182. Trade ed. ISBN 0-394-84813-6; Library ed. ISBN 0-394-94813-0. 144p. Trade ed. \$12.95; Library ed. \$13.99.

R In a promisingly plump oversize book are collected a half-dozen loved and familiar  
K-2 Babar stories, three by Jean de Brunhoff, three by his son Laurent. They are preceded by a long, loving, and perceptive introduction by Maurice Sendak and, sharing the pages of that introduction, a "picture" story by Laurent de Brunhoff, with photographs, sketches, and reproductions of paintings that—with their lengthy captions—pay tribute to his father as a father and as an artist. After fifty years of individually pleasing books, a bonanza.

Dillon, Barbara. *Who Needs a Bear?* illus. by Diane deGroat. Morrow, 1981. 80-26530. Trade ed. ISBN 0-688-00445-8; Library ed. ISBN 0-688-00446-6. 64p. Trade ed. \$6.95; Library ed. \$6.67.

Ad Three toys, long relegated to the attic, decide they want some action; led by the  
K-3 Teddy Bear, Malcolm, the doll and the monkey agree to jump from the window and go into the world to seek adventure. One by one the toys find a new home: they part reluctantly but each will be happy with a loving owner. This is not outstanding either in structure or style, but it's adequately written, has enough action to hold a listener's interest, and is appropriate, because of the separation of episodes, for installment reading. The illustrations, softly executed black and white drawings, show the toys in believably stiff postures, and of course the fact that the fantasy is about toys will make it appealing to most children.

Dorros, Arthur. *Pretzels*; written and illus. by Arthur Dorros. Greenwillow, 1981. 81-1021. Trade ed. ISBN 0-688-00668-X; Library ed. ISBN 0-688-00669-8. 55p. (Read-alone Books) Trade ed. \$5.95; Library ed. \$5.71.

Ad Divided into three chapters, an account of some of the adventures of an absent-  
1-3 minded captain and the crew of his sailing ship is illustrated with awkwardly drawn people in small-scale line drawings tinted with pink and blue. The ship is the *Bungle*, the food is dreadful, and Max (who seems to be the cabin boy) is more or less the protagonist, although there's little focus on either his actions or his viewpoint. In one episode, the almost inedible dough of the cook is chopped up after being used as an anchor chain; the resultant fried, ropy bread, salted by sea water, is so enjoyed by Mate Pretzel that it's named after him. In the other two episodes, the crew thinks it is in danger when it's bumped by a log in the Amazon; in the third the captain loses his maps, but the ship reaches home anyway. Slight, but children should enjoy the ineptitude of the characters and the humor in the writing style.

Fiedler, Jean. *The Year the World Was Out of Step with Jancy Fried*. Harcourt, 1981. 81-47530. ISBN 0-15-299818-7. 156p. \$9.95.

Ad It's after she's turned twelve that Jancy begins to fret because her father refuses to  
4-6 belong to a temple; her mother is devout and would like to attend but doesn't want to be in conflict with her husband. There's also the turbulence of new adolescent concerns, as Jancy begins to worry about boys and to have inexplicable swings of mood. There's also the looming of the Holocaust, especially in letters from a teen-age cousin



in Austria. The story is set in Pittsburgh in 1936, the year of a devastating flood, and when Jancy and her parents stay with relatives who live on high ground, it's Jancy who thinks of a way for the two families to pool their resources and save their Austrian kin. There's a piano recital, Jancy has her first menstrual period, Jancy has her first boy friend, etc. In sum, too much. Too many plot threads for cohesion, and what is presented in the first part of the story as Jancy's major concern, being Jewish and what it means, shifts from a focus on parental attitudes to a focus on how the realization of danger and persecution by the Nazis made an American child realize how important being a Jew was, a theme that has been used in many books.

Gordon, Shirley. *Happy Birthday, Crystal*; illus. by Edward Frascino. Harper, 1981. 80-8941. Trade ed. ISBN 0-06-022006-6; Library ed. ISBN 0-06-022007-4. 32p. Trade ed. \$8.25; Library ed. \$7.89.

Ad 2-4 Susan's never before been to her friend Crystal's house and is excited by the prospect of going there for a birthday party. What almost spoils the afternoon for Susan, who tells the story, is the fact that the other guest is a girl who lives next door, Sherri. Sherri knows where the scissors are kept. Sherri gets to talk to Crystal every day on a tin-can telephone. Sherri, in fact, has the inside track. Susan begins to wish she hadn't come, until she realizes that Crystal's candle-wish had been that they lived closer. Happily, as Susan and mother drive off at the end of the afternoon, she bawls out a loud and enthusiastic "Happy birthday, Crystal!" one more time. A deft handling of a mild case of jealousy pervades a lightly humorous story about a do-it-yourself birthday party. The cartoon style illustrations, line drawings with tints of reds, have action and humor if little grace, and readers will undoubtedly enjoy such details as Crystal having to blow out thirty-six candles because that's how many there were in the box and she didn't want to waste any. Easy enough for primary grades readers to read independently, the book can also be used for reading aloud to younger children.

Greenfield, Eloise. *Alesia*; written by Eloise Greenfield and Alesia Revis; illus. by George Ford; photographs by Sandra Turner Bond. Philomel, 1981. 81-5862. ISBN 0-399-20831-3. 60p. \$9.95.

Ad 6-8 Although the jacket flap says of eighteen-year-old Alesia Revis' reminiscences that they are "in her own words," there is no clarification of Eloise Greenfield's role as principal author. The comments are dated, like journal entries, over a half of the year 1980 although a preface indicates that it was in 1972, when Alesia was nine, that she was hit by a car while cycling. While the persistent and successful efforts to improve as much as she could and to accept what she couldn't change are admirable, the book has a documentary quality; perhaps it is because Alesia's valor is seen in retrospect that it seems robbed of impact. There is a section of photographs (she's black, lovely, well worth seeing) and they make the illustrations seem heavy-handed and Alesia less attractive than she is in the photographs.

Grimm, Jakob Ludwig Karl. *Rare Treasures from Grimm: Fifteen Little-Known Tales*; comp. and tr. by Ralph Manheim; illus. with paintings by Erik Blegvad. Doubleday, 1981. 80-2350. Trade ed. ISBN 0-385-14548-9; Prebound ed. ISBN 0-385-14549-7. 99p. Trade ed. \$12.95; Prebound ed. \$13.90.

R 4-6 Although recommended by the publisher for children up to age eight, this seems more appropriate for readers in the middle grades who can cope with the closely-printed pages and the vocabulary of Manheim's fluid, direct translation. There is one full-page, full-color painting by Blegvad for each of the fifteen tales, and their clear

colors and precise details demonstrate again that he is discriminating in adapting mood and technique to the varying moods of the texts he is illustrating. While some of the stories are, indeed, often omitted from collections, some of the tales, despite the title, will be familiar to many readers: "King Thrushbeard," for example, or "Clever Gretel."

Harris, Mark Jonathan. *The Last Run*. Lothrop, 1981. 81-5110. Trade ed. ISBN 0-688-00634-5; Library ed. ISBN 0-688-00635-3. 160p. Trade ed. \$8.95; Library ed. \$8.59.

R  
5-8 Lyle, a loner in eighth grade and convinced that his parents favored a younger brother, invested most of his feelings of love and security in his grandfather, once a notable mustang-catcher among his cowboy colleagues. It's due to that influence that Lyle yearns passionately to participate in catching a wild horse. This isn't the usual patterned horse story; it has much more depth in relationships, in the subtle effects of events on people and in the resultant changes in people's (Lyle's, particularly) behavior. When their companion, an old friend of grandfather's and a non-stereotyped Native American, is killed by a stampede of wild horses, Lyle is determined to catch the stallion. He's jubilant when, on the last run, he does, but he decides to let the weary, bedraggled animal go. Save for the fact that Lyle seems much older than an eighth-grader, this is a good read: solid in structure, varied in pace, spare and pointed in characterization.

Hazen, Barbara Shook. *Even If I Did Something Awful*; illus. by Nancy Kincade. Atheneum, 1981. 81-1907. ISBN 0-689-30843-4. 27p. \$9.95.

R  
K-2 Can there be a child anywhere who won't recognize the careful testing process by which the child in this story leads up to her confession of guilt? The story is told completely in dialogue, the child asking one test question after another ("Would you still love me if I got orange crayon on the carpet?") and being told that of course she'd still be loved—but there would be logical consequences: "I'd love you even if you crayoned the whole house. But I'd make you clean it up." Finally, the truth comes out: the child played ball (having been told not to) in the living room and broke the vase Daddy had given Mommy for her birthday. She really has done something awful (she thinks) and Mommy, after a few home truths, makes it clear that she may not like what her child does, but it doesn't change her love. This has no tone of didacticism, but is more a clearing of the air. The line drawings, pink-tinted, add another dimension, incorporating the child's imaginative play (she was in a football game when disaster struck) and reflecting the affection between mother and child.

Hoban, Russell C. *They Came From Aargh!* illus. by Colin McNaughton. Philomel, 1981. 81-5020. Trade ed. ISBN 0-399-20817-8; Library ed. ISBN 0-399-61182-7. 24p. Trade ed. \$6.95; Library ed. \$6.99.

R  
2-4 This small book looks like a read-aloud picture book and it can indeed be used for reading aloud, but it will probably be most appreciated by the primary grades readers who recognize the spoofing of space flight talk ("Plovsnat at thirty-seven zeems and holding vummitch") and appreciate the humor of the mother-children encounter. Three boys who have concocted an amazing vehicle out of chairs, kitchen utensils, an odd wheel, an umbrella, etc. are interrupted in their examination of the strange planet by meeting a mummosaurus who offers them food after they have determined that her presence indicates intelligent life on Plovsnat. (She calls it "Earth.") Bright, sunny, funny paintings use balloon captions to repeat some of the dialogue in a brisk, bright story about imaginative play.

Isenbart, Hans-Heinrich. *A Duckling Is Born*; tr. by Catherine Edwards Sadler; illus. with photographs by Othmar Baumli. Putnam, 1981. 81-5205. ISBN 0-399-20778-3. 36p. \$9.95.

R        Color photography of good quality includes enlargements and action shots; the  
2-4       pictures are smoothly integrated with the text, which is direct, clear, and informative  
\*       and is not written down to young readers—i.e., Isenbart uses correct terms like  
      “retina” and “embryo” but uses no difficult words unnecessarily. A handsome book  
      and an informative one.

Kamen, Gloria. *Fiorello: His Honor, the Little Flower*; written and illus. by Gloria Kamen. Atheneum 1981. 81-2282. ISBN 0-689-30869-8. 60p. \$8.95.

R        Perky, often humorous line and wash drawings illustrate a biography that gives all  
3-5       the salient facts in a light writing style. Kamen describes La Guardia’s boyhood, the  
      beginning of his political career, and his tenure as mayor in an admiring rather than an  
      adulatory style, and she succeeds in conveying some of the integrity and tenacity that  
      made the “Little Flower” a nationally known figure as well as New York’s beloved  
      mayor.

Keller, Charles, comp. *Growing Up Laughing: Humorists Look at American Youth*. Prentice-Hall, 1981. 81-5920. ISBN 0-13-367870-9. 189p. \$9.95.

Ad       With few exceptions, the selections chosen by Keller were not written for a  
6-       juvenile audience, but most of them should be enjoyed by older children and young  
      adults. The short stories, brief essays, and excerpts from books include such obvious  
      humor as the Instant Hero who sets a pancake-eating record in Owen Johnson’s  
      “The Great Pancake Record,” or Leo Rosten’s “Potch,” to the poker-faced essay  
      “What of Our Children?” by Robert Benchley or Ruth McKenny’s bittersweet  
      “Guinea Pig” from *My Sister Eileen*. All the selections laugh at or with the young;  
      among the contributors are Bill Cosby, Sam Levenson, Shel Silverstein, and James  
      Thurber.

Kent, Jack. *The Biggest Shadow in the Zoo*; written and illus. by Jack Kent. Parents Magazine, 1981. 80-25517. Trade ed. ISBN 0-8193-1047-6; Library ed. ISBN 0-8193-1048-4. 37p. Trade ed. \$5.50; Library ed. \$5.95.

Ad       Crayon pictures in cartoon style, simply composed and cheerful if a bit repetitive,  
3-6       illustrate a blithe, rather engagingly silly story about a zoo elephant who was so  
yrs.       worried when he saw the reflection of himself in the water of the moat that he moped.  
      Goober, a very tame elephant who was used to give children rides, thought his  
      shadow was drowning. He moped until the lantern of the animal doctor cast a strong  
      shadow on the wall of the elephant house; then Goober happily perked up because his  
      companion-shadow was back. The structure is fine (problem/solution) and the telling  
      adequate; although the story is slight, it should afford children the pleasure of feeling  
      superior in their own knowledge about shadows.

Kingman, Lee. *The Refiner’s Fire*. Houghton, 1981. 81-6313. ISBN 0-395-31606-5. 218p. \$8.95.

Ad       Thirteen-year-old Sara had been living with her Gran since her mother’s death;  
6-8       now Gran was ill and Sara had come to New Hampshire to live with her father.  
      Nervous about how they would get along, anxious to please Richard (he preferred  
      that to “Dad”) and worried about the others, Sara had to adjust, unexpectedly, to  
      communal life in a remodelled barn. Because of the color and variety in characteriza-

tion of the commune members—competently written but slow-paced and slight in plot development—the book has substance; its chief value is in the perceptive exploration of the father-daughter relationship and the realistic way in which this affects, and is affected by, the relationships between Sara and other members of the communal family.

Krensky, Stephen. *Conqueror and Hero: The Search for Alexander*; illus. by Alexander Farquharson. Little, Brown, 1981. 81-3791. Hardcover ed. ISBN 0-316-50373-8; Paperback ed. ISBN 0-316-50374-6. 67p. illus. with photographs. Hardcover ed. \$8.95; Paperback ed. \$4.95.

R  
5-9 Photographs of objects from the exhibit, "The Search for Alexander," awkward figures in line drawings, and a map of the Greek world at the time of Alexander are used to amplify a text that focuses on the thirteen years during which Alexander the Great built his empire. Krensky provides adequate background information and a brief description of the events that followed Alexander's death. The writing style is casual, almost conversational at times, but never diffuse; the text—being shorter than most Alexandrian biographies—may appeal to reluctant readers.

Lasky, Kathryn. *Dollmaker: The Eyelight and the Shadow*; illus. with photographs by Christopher G. Knight. Scribner, 1981. 81-9262. ISBN 0-684-17170-8. 64p. \$10.95.

R  
6- Excellent photographs expand and amplify the text, showing each step of the process of Carole Bowling's construction of an amazingly life-like doll modelled on her small son. The pictures are fascinating, as is the text, written in a flowing, direct, informal prose, and together they provide a vivid introduction to the intricate, painstaking artistry that creates a hand-crafted doll.

Lehmann, Linda. *Tilli's New World*. Elsevier/Nelson, 1981. 81-5396. ISBN 0-525-66748-2. 154p. \$10.25.

Ad  
4-6 In a sequel to *Better Than a Princess* (reviewed in the December, 1978 issue) Lehmann continues a fictionalized account of her mother's experiences as a very young immigrant. Tilli and her brother and sister have come by themselves to join their parents in Missouri in the 1880's. Episodic, the story shows the struggles of a farm family, the adjustments to a new country, the problems of being accepted, and—for Tilli—the difficulty in getting an education when every pair of hands was needed to help with the chores. As with the first book, the events are believable and the setting and period details interesting; there is a static quality to the writing, adequate but undistinguished.

Le Tord, Bijou. *Arf Boo Click: An Alphabet of Sounds*; written and illus. by Bijou Le Tord. Four Winds, 1981. 81-2093. ISBN 0-590-07652-3. 52p. \$9.95.

M  
2-4  
yrs. Bright colors are used with restraint, chiefly in lines (with few areas of solid color) against a spacious white background. It may take some time for children who are used to other alphabet books to realize that the animal figures here bear no relation to the letter; rather it is to the sound they make—and the chief weakness of the book lies in the fact that it is often not a sound the animal makes. For example, bears are not used for the "b" page but are used for "g" and "l," one seeming appropriate: "grrr" and "growl" as well as upper and lower case letters, but—less logically—"la di da" and "la la la" which have no particular association with bears. A pleasant-looking but inconsistent novelty that may be enjoyed by small children if readers-aloud imitate noises . . . when there are noises to imitate.

Levy, Elizabeth, ad. *Mom or Pop*. Dell, 1981. ISBN 0-440-45779-3. 63p. illus. \$1.95.

- NR  
3-4 A paperback adapted from the "Filiation TV Script" and illustrated by comic strip style drawings used in the television series of stories about Fat Albert and the Crosby Kids, this is a weak translation into a print format. Levy has done her best to make the story function smoothly, but she's hampered by the purposiveness of the series and by the superficiality of the plots. Here Fat Albert and his friends make friends with Flora, who always keeps an intriguing bag by her side; they find it contains a stuffed animal. They learn that Flora is unhappy because her separated parents quarrel about her, and on her birthday they tell her parents, who immediately alter their behavior.

Levy, Elizabeth, ad. *Spare the Rod*. Dell, 1981. ISBN 0-440-48196-1. 57p. illus. \$1.95.

- NR  
3-4 Like the book above, and the others in this series, all based on the Bill Cosby television show about the gang of black children, "Fat Albert and the Crosby Kids," this is a slick, quick problem/solution story. This is about child abuse: the gang discovers that Patrice always wears long sleeves to hide the bruises on her arm; when Fat Albert talks to her about it, Patrice says, "But she loves me! My mother loves me." Fat Albert convinces Patrice to report the abuse to her teacher, and on the next, and last, page, he tells the other members of the gang "But it's all gonna start to work out, since Patrice finally reported the beatings," an optimism that seems unwarranted since no action has been taken or even announced. Other books in the series are *Take Two*, *They're Small*, *The Shuttered Window*, *Mister Big Time*, and *The Runt*, which have to do, respectively, with stealing, adjustment to death, pushing dope, and being short; in each of these Fat Albert is the hero.

Lewis Naomi, comp. *The Silent Playmate: A Collection of Doll Stories*; illus. by Harold Jones. Macmillan, 1981. 80-27477. ISBN 0-02-758590-5. 223p. \$9.95.

- R  
4-6 An interestingly varied selection of stories, some from sources as well known as *On the Banks of Plum Creek* by Laura Ingalls Wilder or Richard Horne's *The Memoirs of a London Doll*, others from less familiar sources. Some of the selections are short stories, some excerpts from books; Lewis herself has translated one tale, adapted another, and provided an introduction to the anthology as well as brief introductions to each selection. The choice has been discriminating, and the delicately detailed line drawings, black and white, echo the moods of the stories. The book concludes with an annotated list of other books about dolls.

Lim, John. *Merchants of the Mysterious East*; written and illus. by John Lim. Tundra Books, 1981. ISBN 0-88776-130-5. 32p. \$12.95.

- Ad  
3-4 Canadian artist Lim draws on his childhood memories of Singapore to recount, in text and pictures, the varied attractions of the shops he visited or of the vendors who moved along the streets or visited customers in their homes. Lim uses bright, solid colors or foulard-style prints for the clothing of his characters, most of which look like clothespin-dolls, so that their arm positions look artificial, as do the round heads that swivel completely, like a detached circle, when the faces look up. Stylized, but attractive in their patterned use, the full-page illustrations face two columns of text in which the arrangement is topical, with no discernible sequence (storyteller, embroidery shop, fortuneteller, parasol vendor, etc.) but with fascinating and informative details in text and paintings.



Lord, Athena V. *A Spirit to Ride the Whirlwind*. Macmillan, 1981. 81-3775. ISBN 0-02-761410-7. 205p. \$10.95.

R  
6-9 A story of women workers and their efforts to organize a union is set in the booming mill town of Lowell, Massachusetts (in 1836), where Binnie's widowed mother runs a company boarding house. Anxious to improve the family finances, twelve-year-old Binnie coaxes her mother to let her go to work in the mill and that's how she learns about the oppressive working conditions that cause her to join the protest movement among the factory girls. Although there is, realistically, no resolution of the labor problems, the book has good historical details, gives a convincing picture of one part of the history of the labor movement, and has a sympathetic heroine whose role in the protest is credible and whose reaction is, in part, to plan on an education so that she can have a better future than mill work.

Lowry, Lois. *Anastasia Again!* illus. by Diane DeGroat. Houghton, 1981. 81-6466. ISBN 0-395-31147-0. 145p. \$7.95.

R  
4-6  
\* Undoubtedly this will be greeted with joy by those who became instant Anastasia fans with the publication of *Anastasia Krupnik* (reviewed in the January 1980 issue) and who appreciated the wit and warmth of her creative academic family. This time Anastasia's immoderate zest, pro or con, presages the turbulence of the teen years ahead. Twelve, precocious, delightful, and acute, Anastasia is horrified to learn her parents have decided to move to a suburb, and confronts them accusingly with every trite urban prejudice about outer suburbia. When she falls in love with an old, rambling house that actually has the tower room of which she's dreamed, Anastasia is equally fervid. Added to this story of adaptability and adjustment are a running theme of the protagonist's diary entries and the recurrent material about a precocious—but not cloying—baby brother. Lowry is adept at turning such characters to humorous use without in the least making fun of them, and she does it in part by particularly deft dialogue.

Luenn, Nancy. *The Ugly Princess*; illus. by David Wiesner. Little, Brown, 1981. 81-1403. ISBN 0-316-53560-5. 27p. \$6.95.

Ad  
3-5 True to the tradition of folk literature, this original fairy tale teaches a lesson: handsome is as handsome does. Cursed as a child, the ugly princess Saralinde had worn a veil for nine years; she fell instantly into admiration of one of her suitors (Prince Phillip, handsome, arrogant, and wooing only because of parental instruction) and shuddered at the beaked face of Owen, the Dragonlord who was kind and attentive. To those familiar with the genre, it will probably come as no surprise that Saralinde chooses Owen or that, when the veil is removed, she proves to have grown into a beauty. The writing style is fairly smooth and the structure of the story adequate, but the plot seems predictable and the ending is abrupt. The illustrations, gravely romantic in black and white, are often crowded in full or half-page rectangles, but are notable for the play of light and shadow, for the textural details, and for the use of perspective.

Lyttle, Richard B. *Waves Across the Past: Adventures in Underwater Archeology*; written and illus. by Richard B. Lyttle. Atheneum, 1981. 81-5031. ISBN 0-689-30866-3. 207p. \$10.95.

R  
7-9 Although most of the material in this survey of underwater archeological explorations has been covered elsewhere, it is brought together to good advantage for the reader who is interested in the methods used as well as in the drama of the searches. Lyttle, whose writing style is basically dry and solid but who avoids dullness by

occasional passages of colorful or casual writing, gives a bit of background information about the development of undersea archeology as a science, but for the most part he uses the anecdotes about famous sites or finds to carry the facts about equipment or methodology. The material itself is highly dramatic. A fairly extensive index follows the bibliography.

McCunn, Ruthanne Lum. *Thousand Pieces of Gold*. Design Enterprises of San Francisco, 1981. 81-68270. Hardcover ed. ISBN 0-932538-07-X; Paper ed. ISBN 0-932538-08-8. 308p. illus. with photographs. Hardcover ed. \$10.95; Paper ed. \$5.95.

Ad 8- Although some fictional characters have been added and the narration is highly fictionalized, this is nevertheless a biography of a pioneer, Lalu Nathoy, sold to pirates as a young girl in China, auctioned as a slave when she later came to the United States, married to a white man fifteen years later, and homesteading as wife and widow in Idaho in 1933. The several settings are colorful, the events dramatic, and Lalu, later called Polly, a stalwart character, courageous and self-reliant. The book is weakened to an extent by the amount of fictionalization, especially in those portions where the movement of the narrative is slowed by digression.

McLoughlin, John C. *The Tree of Animal Life: A Tale of Changing Forms and Fortunes*; written and illus. by John C. McLoughlin. Dodd, 1981. 80-2789. ISBN 0-396-07939-3. 160p. \$14.95.

R 7-\* An oversize format affords the author, a science illustrator and a zoologist, splendid space for his meticulous drawings of life forms and for the many charts that show adaptive development of species; one set of these is cumulative, changing in scale as the book progresses. The lack of indication of comparative size is the one weakness of the book, but it is not pervasive. McLoughlin writes with lucid zest and occasionally with humor, clarifying the sorts of influences of the ecological environment that induced adaptation, as well as those changes occurring by mutation. Comprehensive, informative, carefully organized and written with authority and vitality, this is an excellent history of the animal kingdom. A glossary and an index are provided.

Mayhar, Ardath. *Soul-Singer of Tyrnos*. Atheneum, 1981. 81-5023. ISBN 0-689-30852-3. 195p. \$9.95.

Ad 7-9 A science fantasy is structured in traditional fashion in the sense of its being a struggle of good against evil; it is innovative in the sense that it uses a fresh device, the soul-singing of the title, as a potent weapon against warped souls. It is told by Yelevee, who is a newly qualified but highly sensitive soul-singer, and the writing style is competent; occasionally uneven in style, the book gets off to a slow start as Yelevee relates minor incidents that make little contribution to the real story line that later develops.

Mayne, William. *The Patchwork Cat*; illus. by Nicola Bayley. Knopf, 1981. 81-3735. Trade ed. ISBN 0-394-85021-1; Library ed. ISBN 0-394-95021-6. 30p. Trade ed. \$8.95; Library ed. \$9.99.

Ad K-2 The illustrations outshine the text in this English import. Mayne's story of a cat that dotes on her patchwork blanket is insubstantial: the blanket is thrown out, the cat finds it in the garbage can, she's trapped and taken to the dump, she finds her way home with the help of the milkman, the blanket is washed (which it could have been in the first place) and the happy, tired cat takes a nap. The subject and the happy ending should appeal to the read-aloud audience despite the weaknesses of slight plot and anthropomorphic feline thought processes. The illustrations should appeal to

everyone, the cat looking soft enough to stroke, the brilliant colors, the precise details, and richly composed pictures that manage to look full and balanced rather than cluttered.

Newton, Suzanne. *M. V. Sexton Speaking*. Viking, 1981. 81-2397. ISBN 0-670-44503-3. 196p. \$9.95.

Ad Sixteen and an orphan, M. V. begins her story with, "Aunt Gert is hard to live  
6-9 with—That's the long and short of it." Aunt Gert decides that M. V. (Martha Venable) ought to get a job, and M. V. is taken aback when she's hired during the course of her first telephone inquiry. The couple who own the bakery where M. V. works are a lively and likable pair and M. V. uses her knowledge of some local history to help them when they have a spot of trouble with a creditor/customer. This isn't an emotion-charged or dramatic story, but it's nicely developed, as M. V. gets over a crush on an older man, achieves a closer relationship with her aunt and uncle in the course of finding out more about her parents, and acquires confidence, a boy friend, and a new ability to take life and Aunt Gert a little less seriously.

Numeroff, Laura Joffe. *Beatrice Doesn't Want To*; written and illus. by Laura Joffe Numeroff. Watts, 1981. 81-447. Trade ed. ISBN 0-531-03537-9; Library ed. ISBN 0-531-04299-5. 28p. (Easy-Read Book) Trade ed. \$3.95; Library ed. \$7.40.

R Beatrice doesn't like books, she doesn't like libraries, and she's a little nuisance to  
2-3 her older brother, who has to take her with him for three succeeding days while he works on a report. Beatrice won't look at books, she wants a drink, she fusses, and she certainly doesn't want to participate in story hour; her brother, tired of "I don't want to," insists. A reluctant listener at first, Beatrice becomes captivated by the story and asks to see the book when story hour is over. When her brother comes to collect her, Beatrice seems mesmerized by the book. "We have to go home now," he says. No response. "Come on, Bea." "I don't want to," says the new book-lover. The illustrations are a bit harsh in two-color illustrations, but they have humor, and the story is also amusing, simply written and printed in large type that's appropriate for the beginning independent reader.

Ormerod, Jan, illus. *Sunshine*; illus. by Jan Ormerod. Lothrop, 1981. 80-84971. Trade ed. ISBN 0-688-00552-7; Library ed. ISBN 0-688-00553-5. 24p. Trade ed. \$7.95; Library ed. \$7.63.

R In a wordless picture book that has the appeal of familiar activities, a small girl—  
2-5 wakened by the sunshine on her face—climbs out of bed to rouse her father. Sleepily  
yrs. he stumbles into the kitchen to give the child food; together they take coffee to  
\* mother. Mother falls asleep again, father reads the paper, child goes off to dress and walks in with the clock. There's a flurry of activity as everyone gets ready to go off for the day. Couldn't be simpler or more clear, the acid test of the wordless book. And the illustrations are simply composed, with large but quiet areas of color and with realistic details; they are distinctive in the use of light and shadow, reminiscent of Brinton Turkle's work in the first pages particularly, as the sunlight creeps across the shadowed bedrooms.

Pellowski, Anne. *Stairstep Farm: Anna Rose's Story*; illus. by Wendy Watson. Philomel, 1981. 81-8476. ISBN 0-399-20814-3. 176p. \$9.95.

Ad Like *Willow Wind Farm: Betsy's Story* (reviewed in the October 1981 issue) this is  
3-5 an episodic story that focuses on one child in a large Polish-American family; set a generation earlier than the first book, this is based on the childhood of Betsy's aunt.

Both stories are descriptions of the extended, many-branched family of the author. There's a bit more about grandparents here, and about the Polish culture and language they hoped to see their children and grandchildren observe, but the book is primarily about the chores, the small adventures, the longing for formal schooling, and the family enterprises and celebrations seen from Anna Rose's viewpoint. Like the first book, this has warmth in its depiction of a large family but is slow-paced and bland in writing style.

Peyo. *The Fake Smurf*. Random House, 1981. 81-50256. ISBN 0-394-84932-9. 30p. illus. 95¢.

NR  
K-2 One of four small paperback books (*Smurf Cake*, *A Smurf in the Air*, *The Wandering Smurf*) based on an original story by Ivan Delporte, published in different form in Great Britain as *The Alien Smurf*, and published in the United States to coincide with a new television series. The small, blue creatures may be known to some children in various forms of manufactured objects (stuffed toys, figurines, etc.). In this story, a wizard who hates the Smurfs because they are so nice, transforms himself into a wee Smurf, tries to cause an accident but is himself injured, is rescued by Smurfs, returns to his normal shape and color but stays Smurf-small, and goes off vowing eternal hostility. The story has action, it has the appeal of little people, and it falls rather clearly in the category of "If that don't do no good, that don't do no harm," but perhaps with reverse emphasis. The writing is balloon-caption quality, lavishly studied with exclamation points (as are the other three stories) and the pictures are in comic strip style.

Quigley, Martin. *The Original Colored House of David*. Houghton, 1981. 81-6447. ISBN 0-395-31608-1. 245p. \$8.95.

Ad  
7- Set in 1928, when there were no black players on major league baseball teams and therefore some of the best players were members of itinerant all-black teams, this fictional account puts a white player on an all-black team. Tim, accepted because the team's roster is depleted, is passed off as a deaf-mute albino; resented at first by some of the players, Tim is gradually accepted socially and also becomes an integral part of team play. He's a bit too good (in Billy Budd style) a character to be true, and the situation is a bit contrived, but baseball fans should be pleased by the action sequences, since Quigley is a practiced and polished sports writer, and vividly evokes the atmosphere of the period and the milieu: the dusty diamonds, the small town audiences, the zest and humor and proficiency of the touring teams.

Reichler, Joseph L., comp. *Fabulous Baseball Facts, Feats, and Figures*. Macmillan, 1981. 81-6019. Hardcover ed. ISBN 0-02-775970-9; Paper ed. ISBN 0-02-044720-5. 203p. illus. with photographs. Hardcover ed. \$13.95; Paper ed. \$7.95.

R  
4- An assistant to the commissioner of baseball, a long-time sports writer, and a dependable compiler of several other baseball reference books, Reichler provides the kind of ready reference information that is dear to the heart of the addicted baseball fan. In addition to many photographs, there are statistics on all kinds of pitching, batting, and fielding records as well as team records and facts about series games, awards, rookies, and that Valhalla of the elite, the Baseball Hall of Fame. An extensive index gives access to the mass of assembled facts.

Rice, Eve. *Benny Bakes a Cake*; written and illus. by Eve Rice. Greenwillow, 1981. 80-17313. Trade ed. ISBN 0-688-80312-1; Library ed. ISBN 0-688-84312-3. 30p. Trade ed. \$8.95; Library ed. \$8.59.

Soft colors, light and bright, and soft edges (Rice uses white to separate parts) are used to portray an amicable, homely family of four and their dog. It is little Benny's

Ad 2-5 yrs. birthday and he helps Mama make the birthday cake while his father and sister go off to do errands. Unfortunately, the dog ruins the birthday cake; fortunately, Papa has called home, so that when he shows up he has a beautiful cake in addition to all the surprise packages for the birthday boy. This has a problem/solution, it has a loving family, and the appeal of the birthday celebration; what it lacks, despite the cake-bashing, is any feeling of liveliness or spontaneity. It's realistic, it has a happy ending, but it's tepid.

Ross, Pat. *M and M and the Big Bag*; illus. by Marylin Hafner. Pantheon, 1981. 80-23299. Trade ed. ISBN 0-394-84340-1; Library ed. ISBN 0-394-94340-6. 43p. Trade ed. \$6.95; Library ed. \$7.99.

Ad 1-2 Another story about the two friends, Mandy and Mimi, has the simple vocabulary, large print, ample spacing, and abbreviated sentences that made earlier books so useful for the beginning independent reader. This has the appeal of a familiar situation, as the two girls are permitted to go shopping ("The Big Bag" is a supermarket) for the first time on their own. The story is stretched by the fact that, losing their list, they fill the shopping cart with many snack items; they find their list, however, and trot happily home with the few (and wholesome) items on the list.

St. Peter, Joyce. *Always Abigail*; illus. by Elise Primavera. Lippincott, 1981. 81-47103. Trade ed. ISBN 0-397-31934-7; Library ed. ISBN 0-397-31935-5. 130p. Trade ed. \$9.50; Library ed. \$8.89.

Ad 4-6 Abigail's parents have it all arranged, since each has an assignment abroad: Great-aunt Bess will come, and Abigail will go to a weight-control camp. Unfortunately, she's expelled from camp, so Abigail goes with Aunt Bess to an old friend's ranch—and there, although she works hard, she enjoys it tremendously, learning to ride, doing chores, and making new friends. The story is told partly as narrative, partly through Abigail's diary entries and letters (hence the title) to her parents. The structure is loose, with more incident than development, but the writing style is brisk, the characters well established if not deeply drawn, and the incidents replete with humor and action.

Scheffer, Victor B. *The Amazing Sea Otter*; illus. by Gretchen Daiber. Scribner, 1981. 81-4557. ISBN 0-684-16878-2. 144p. \$11.95.

R 7-\* Black and white illustrations that have a textural quality and meticulous detail reminiscent of the animal portraits by John Schoenherr add minimally to the information given by the text but are extremely decorative. The text is impressive: authoritative, eminently readable, informative, and accurate. Scheffer, a specialist in marine mammalogy, has that rare combination of attributes for writing superb science books: an almost-lyric, controlled, flowing writing style, and a breadth of knowledge and experience. Here he describes the life of sea otters by taking a newborn animal and tracing its development in captivity and in the wild; the account is enlivened by conversations among the people who track, test, or trace the sea otter.

Segal, Joyce. *The Scariest Witch in Wellington Towers*; illus. by Margot Apple. Coward, 1981. 79-12239. ISBN 0-698-30722-4. 45p. Break-of-Day Books. \$6.99.

Ad 2-3 Illustrated with casually realistic pencil drawings, this is a modest, if unexciting, Hallowe'en story of limited scope and written in adequately smooth style. The plot is minimal: a child dressed as a witch is welcomed by adult neighbors in the apartment building in which they all live, and then the protagonist, Bonny, is delighted to meet a



new neighbor—also dressed as a witch—who is a girl her own age. Nicest part of the pleasant but rather tepid story: the way in which adults agreeably pretend to be scared before they contribute to Bonny's "Trick or Treat" bag.

Senn, Steve. *A Circle in the Sea*. Atheneum, 1981. 81-1397. ISBN 0-689-30861-2. 256p. \$11.95.

NR  
6-8 In a science fantasy in which a girl periodically goes into a deep sleep and then moves into the mind of a dolphin, the author vitiates his own story by excessive anthropomorphism in depicting marine creatures and by assigning them variant speech patterns that are unconvincing. The girl, Robin, who becomes the dolphin Breee, helps save her father's life (he's one of a crew trapped in a research submarine) by telling her marine friends to pry the boat loose (they do) and then to rescue the crew of a Russian submarine, deserted by their leader, who are up to no good. There is human-dolphin communication (Robin-Breee's father speaks "dolphinese") and there are occasional florid descriptions like "Her father looked at her with a kind of raw wonder in his eyes . . ." or ". . . his eyes tried to hide his delight with her curiosity." Too much that's fantastic, too little blending of fantasy and realism.

Sesame Street. *Big Bird's Farm*; illus. with photographs by John E. Barrett. Random House/Children's Television Workshop, 1981. 81-50537. ISBN 0-394-84812-8. 12p. \$2.95.

Ad  
2-4 yrs. The Sesame Street character is posed in a brief series of barnyard scenes, with a running monologue as text: "Hi, everybody, Welcome to the farm. In the morning, I go to the barn to milk the cows . . . I feed the chickens . . . I ride the big yellow tractor . . ." and so on. The pages are heavy board, the animals should appeal to young children, and those children who are Sesame Street fans will probably be pleased by seeing a familiar character. This is no better and no worse than most farm animal books intended for young children.

Silverstein, Alvin. *Runaway Sugar: All About Diabetes*; written by Alvin and Virginia B. Silverstein; illus. by Harriett Barton. Lippincott, 1981. 80-8727. Trade ed. ISBN 0-397-31928-2; Library ed. ISBN 0-397-31929-0. 31p. Trade ed. \$9.50; Library ed. \$8.89.

R  
3-4 In simple terminology but without writing down to their readers, the Silversteins discuss (as they did for older readers in *The Sugar Disease: Diabetes*) diabetes, how it affects individuals, what medication can do (including what it can do if one reacts with either insulin shock or diabetic coma) and how one can adjust to a diabetic condition. The text also explains, accurately and clearly, the several ways in which too much sugar in the blood, the cause of diabetes, can be caused. A useful text, well-organized, concludes with a discussion of some of the research frontiers today, and a glossary.

Sobol, Harriet Langsam. *The Interns*; illus. with photographs by Patricia Agre. Coward, 1981. 81-3087. ISBN 0-698-20518-9. 64p. \$8.95.

R  
6-8 In a casual but informative record of the internship year of two young doctors, the account is given variety and immediacy by the inclusion of comments (in italicized passages) by Steve Pavlikis and Elaine Choy, the pediatric interns of the title. The setting, Babies Hospital, is in Manhattan, and the book gives as many facts about hospital procedures as it does about the routines, the problems, and the achievements of the two interns. Competently written and adequately indexed, the book contains a bibliography of adult books and articles.

Stadler, John. *Rodney and Lucinda's Amazing Race*; written and illus. by John Stadler. Bradbury Press, 1981. 80-39848. ISBN 0-87888-179-4. 27p. \$9.95.

Ad K-2 Stadler's animal characters are sometimes identifiable, but egotistical Rodney and daredevil Lucinda are not among them. Rodney is a popular race-car driver, and when he's beaten in a race by Lucinda, he's horrified; he challenges her to a special race to see who's *really* best. "And that's *me*, ME! So what do you say?" "You're on, motor-mouth," our heroine responds. After much secret tinkering with their cars, the rivals are off in a cloud of dust, and when they get to the finish line, they go right past it and they keep on going—over mountains, through snow, into the deep sea and, the book ends, if you are awakened one night by the sound of engines, don't be alarmed, it will just be the amazing race still going on. The softly tinted line drawings have action and humor; the story is told with gusto and cohesion but the ending seems a let-down, not because there's no winner but because there's no development of the strongly-begun characters.

Sullivan, George. *Sadat: The Man Who Changed Mid-East History*. Walker, 1981. 81-50739. Trade ed. ISBN 0-8027-6434-7; Library ed. ISBN 0-8027-6435-5. 124p. illus. with photographs. Trade ed. \$8.95; Library ed. \$9.85.

R 5-8 Published before his assassination, this biography is written by a competent and practiced writer of nonfiction for children; it is as up-to-date as a published book could be, given the circumstances, and it has, pasted on the jacket in response to the tragedy that occurred between the dates of binding and of release, a comment by Anwar el-Sadat, with his life dates: "I would like them to write on my tomb, 'He has lived for peace, and has died for principles.' " While the writing style is not outstanding, the book is valuable because of its subject and has good organization and balanced treatment; it is objective in tone, candid about Sadat's role as a revolutionary and his collaboration with the Germans during World War II and admiring but not laudatory as the older Sadat worked for peace in the Middle East where he had so often in his youth been at war.

Sutcliff, Rosemary. *The Sword and the Circle: King Arthur and the Knights of the Round Table*. Dutton, 1981. 81-9759. ISBN 0-525-40585-2. 261p. \$12.50.

R 6-10 \* Using Middle English poems and ballads, the Mabinogion, Geoffrey of Monmouth, and Godfrey of Strasburg for her source material in addition to the *Morte d'Arthur* by Thomas Malory, Sutcliff has put together the parts of the Arthurian legend so smoothly that they form a glowing, brilliant whole—like a stained glass window in which the total effect is much greater than the impact of each jewel-rich part. The language is flowing and courtly without the use of obsolete words and phrases, the men and women of the court are drawn on a grand scale and yet made mortal and vulnerable, and the book is so imbued with high magic and chivalric code that the dear, familiar heroes and their old, familiar deeds have a fresh dramatic appeal.

Swinerton, A. R. *Rocky the Cat*; illus. by Jim Arnosky. Addison-Wesley, 1981. 81-4361. ISBN 0-201-07606-3. 57p. \$7.95.

Ad 3-5 Fifth grader Bryan is the narrator, a quiet boy who hates the bullying Bruno Damschroder and loves the cat, Rocky, who attacks Bruno after he's knocked Bryan down. A scarred stray who hisses instead of meowing, Rocky is the hero of several adventures in an episodic story that has a light, rather slap-dash style that is weakened by the author's not quite successful efforts to use the language patterns of a boy of ten. The animal protagonist and the humor of some of the incidents should appeal to readers.

Tang, Yungmei. *China, Here We Come! Visiting the People's Republic of China*; written and illus. with photographs by Tang Yungmei. Putnam, 1981. 81-12174. ISBN 0-399-20826-7. 64p. \$9.95.

R  
5-9 This is based on the visit in 1979 by the author (Chinese-born and mother of a student in the Bank Street School in New York) and a group of adolescent students to China. The story of the group's visit to four cities (Beijing, Nanjin, Hangzhou, and Shanghai) is told in first person from the viewpoint of the American visitors and it gives background information as well as details of the visit and some of the impressions made on the visitors. Some of what is included here duplicates the facts in Catherine Sadler's *Two Chinese Families*, such as the eye-exercises that are part of the school curriculum, but this book has wider scope. To be sure, it has a faint tinge of travelogue, but this is compensated for by the clearly-communicated zest of the young visitors and by their pleasure in the friendliness with which they were received. The photographs are of variable quality, but there are many of them and several make up in spontaneity what they lack in technical gloss.

Taylor, Theodore. *The Trouble with Tuck*. Doubleday, 1981. 81-43139. Trade ed. ISBN 0-385-17774-7; Library ed. ISBN 0-385-17775-5. 110p. Trade ed. \$8.95; Library ed. \$9.90.

R  
5-8 Thirteen-year-old Helen is the narrator of a touching dog story, written with good flow, pace, and structure. Tuck (Friar Tuck Golden Boy) is a handsome golden Labrador, three years old, when Helen and her mother notice that he has trouble seeing; a veterinarian confirms their fear that Tuck is going blind and suggests that he be put down or used for research. Helen refuses; her hope that Companion Dogs for the Blind will give her a guide dog is crushed, but some time later a staff member calls and says that they are retiring a guide dog whose owner has died. Tuck, by now blind, resents the new dog, Lady Daisy, but Helen refuses to give up in her attempts to train Tuck to lean against the other dog and so follow her—and the book ends with a happy Helen triumphantly showing her family the successful results of her patient, secret training sessions.

Tene, Benjamin. *In the Shade of the Chestnut Tree*; tr. from the Hebrew by Reuben Ben-Joseph; illus. by Richard Sigberman. Jewish Publication Society, 1981. 80-22219. ISBN 0-8276-0186-7. 136p. \$8.95.

R  
6-9 First published in Israel, where it won a prize for juvenile literature, this is a compilation of anecdotes that are based on the author's memories of his childhood in Warsaw during the period between the two world wars. Poignant or pithy or funny, each chapter is written with sophistication of style and with a simple grace, describing the small adventures and problems of the author, his family, and his friends.

Thompson, Paul D. *Nutrition*. Watts, 1981. 81-7413. ISBN 0-531-04328-2. 65p. illus. with photographs. \$7.40.

Ad  
4-6 Thompson gives a brief history of the changes from nomadic to settled communities, and the ensuing division of labor, as all of these affected food production and consumption; this section concludes with mention of the Industrial Revolution and modern "agri-business." The text then moves to its stated subject, discussing various kinds of foods (proteins, carbohydrates, etc.) and how their consumption affects the human body. He concludes with descriptions of a healthful diet, junk food, and such problems as traced pesticides and food additives. This is more diffuse and less well written than R. V. Fodor's *What to Eat and Why: The Science of*

*Nutrition* (reviewed in the April, 1979 issue). A glossary, bibliography, and index are appended; no facts about the author's scientific qualifications are provided.

Thrasher, Crystal. *Julie's Summer*. Atheneum, 1981. 81-3479. ISBN 0-689-50209-5. 263p. \$11.95.

Ad 7-10 In a sequel to two earlier books about Julie's family, this story of the depression era is set in a small Indiana town. Since her family has moved, Julie is boarding with Mrs. Arthur and helping her in her business and is increasingly unhappy at her employer's caustic tongue and harsh rules. This is in part a story of that eroding relationship, in part a story about the two suitors who vie for Julie's attention: her childhood friend Floyd and the debonair Chance Cooper, in part a story about Julie's first job—a summer job after she's graduated and left Mrs. Arthur—and her decision to visit her family before going on to college. The ending is clouded by Floyd's death, but it comes after Julie has decided she loves him only as a brother, so that her bereavement is not the focus of the finale. This not as cohesive in structure or as smooth in plot development as the earlier books, although it is as well-written and has some of the same strong characters.

Tongren, Sally. *What's for Lunch: Animal Feeding At the Zoo*. GMG Pub. Co., 1981. 81-80981. Hardcover ed. ISBN 0-939456-00-1; Paper ed. ISBN 0-939456-01-X. 128p. illus. with photographs. Hardcover ed. \$12.95; Paper ed. \$8.95.

Ad 6-9 Although this has a great deal of information about the National Zoo (some of which applies to other zoos) and about the way its animals are fed and cared for, it is weakened by the fact that there is no index to give access to the text, by the lack of an indicative table of contents ("The Free Lunch" and "Food for Training" are two chapter headings), by the small, closely-leaded print, and by the random arrangement of material, which is not grouped by kinds of creatures, by kinds of food, or even alphabetically. The placement of photographs, each with pertinent facts and information about natural food and zoo diet, bears no discernible relation to the running text. The author, who has been a zoo guide for many years, has a pleasantly conversational and anecdotal style. Available from publisher, 25 W. 43 St., New York, NY 10036.

Wandro, Mark. *My Daddy Is a Nurse*; written by Mark Wandro and Joani Blank; illus. by Irene Trivas. Addison-Wesley, 1981. 81-3438. ISBN 0-201-08323-X. 26p. \$7.95.

Ad K-2 Written by a registered nurse who is also a daddy, this is a brief listing of some fathers who have jobs that have stereotypically been considered women's work. Each job is described in approximately a paragraph of text, centered on a page and facing an illustration; the illustrations are line drawings, cartoon-like and sometimes overly busy with detail. A commendable companion to the several books that show mothers—or other women—working at jobs that are traditionally considered men's work, this simply written text includes school teacher, flight attendant, dental hygienist, weaver, librarian, telephone operator, homemaker, ballet dancer, and office worker. An example of one entry begins, "This daddy is an office worker. He has his own desk and a telephone and a typewriter . . ." and the text, which begins with the title phrase, ends with, "What does your daddy do?"

Watson, Jane Werner. *Deserts of the World: Future Threat or Promise?* Philomel Books, 1981. 80-13325. ISBN 0-399-20785-6. 128p. illus. with photographs. \$13.95.

Profusely illustrated by black and white photographs of variable quality and by a section of fine full-color photographs, this well-organized text is written in a direct

R style, informally fluent but dignified. Watson discusses the problems of deserts that  
6-9 spread to take over more fertile grazing lands, the need for irrigation, the ways in which living things (including people) adapt to a desert environment, and some of the underground resources found in desert areas; she also describes the ways in which deserts have formed and the methods scientists are using or proposing for alleviation of some of the problems. Good coverage and well-placed maps and diagrams add to the value of the text, to which an index provides access.

Williams, Gregory. *Kermit and Cleopigtra*; illus. by Sue Venning. Random House, 1981. 80-23888. Trade ed. ISBN 0-394-84671-0; Library ed. ISBN 0-394-94671-5. 36p. Trade ed. \$5.95; Library ed. \$6.99.

NR In yet another spinoff from the television puppet show, "The Muppets," this  
K-2 oversize book with pedestrian illustrations features Muppet characters in an adventure in ancient Egypt. Kermit and Bo walk into a time machine by mistake and find themselves in an elaborate structure within a pyramid. Chickens are trying to build a statue to rival the Sphinx. Meanwhile, Miss Piggy volunteers to lead a search party, back in the studio; back again in Egypt, her double, the lovely queen Cleopigtra, falls madly in love with Kermit, and so on and on, and on. Excess follows excess, all ending with everyone returning home to the studio, safely returned from their frenetic timeshift. This feeble effort only corroborates the fact that translation from TV to print is not likely to preserve any of the charms of the former.

Wise, William. *Monster Myths of Ancient Greece*; illus. by Jerry Pinkney. Putnam, 1981. 80-25530. ISBN 0-399-61143-6. 47p. \$6.99.

Ad Pencil drawings, nicely detailed and textured but often busily crowded, illustrate  
3-5 the retelling of six major myths: Perseus and the slaying of Medusa, the conquest of the Chimera by Bellerophon, Atalanta's slaying of the Calydonian Boar, the encounter between Theseus and the Minotaur, the labors of Hercules, and the escape of Odysseus from the monster Polyphemus. The retellings are as simple as is consistent with the intricacy of Greek mythology, the versions fluent and probably more comprehensible because of the introductory remarks.

Yagawa, Sumiko. *The Crane Wife*; tr. from the Japanese by Katherine Paterson; illus. by Suekichi Akaba. Morrow, 1981. 80-29278. Trade ed. ISBN 0-688-00496-2; Library ed. ISBN 0-688-00497-0. 28p. \$8.95.

R The soft technique of ink painting and the cool colors used by Akaba, recent  
3-5 winner of the Andersen Medal for illustration, add a romantic quality to a smoothly translated version of a familiar folktale. Akaba's line and wash are traditional in mood, spare in composition, and appropriate for the plaintive, patterned story of the wife who was lost to her husband when he disobeyed her admonition that he never look at her while she was spinning. A familiar motif in folk literature is used in a handsome book; this is a good version for reading aloud or for storytelling as well as for independent reading.

Yolen, Jane H. *Sleeping Ugly*; illus. by Diane Stanley. Coward, 1981. 81-489. ISBN 0-698-30721-6. 64p. (Break-of-Day Books) \$6.99.

R Yolen pokes fun at the patterned sleeping-princess story in a tale that's written  
2-4 with brisk simplicity and humor; although the parody seems at times forced, it is amusing, it has plenty of action, and it's easy to read. Beautiful but nasty, Princess Miserella is lost in the wood, repeatedly insults a fairy who has taken her to the cottage of homely but kind Jane, and loses her chance of getting home when the fairy



awards Jane three wishes. After the second wish, all three fall into the traditional century of sleep; the young man who comes across them is smitten at the sight of the beautiful princess, but decides he should practice his wake-up kisses on the fairy and Jane. Jane, waking, is in turn smitten and sighs that she wishes he loved her. This is, of course, wish number three. Love and marriage lead to almost all living happily ever after: they keep the princess asleep, using her as a conversation piece to entertain their friends—or sometimes prop her up in the hallway to hold extra coats. Two-color illustrations alternate with black and white drawings, their static quality relieved by humorous details.

## READING FOR LIBRARIANS

To order any of the items listed below, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

Hines, Theodore C., Winkel, Lois, and Collins, Rosann. "The Children's Media Data Bank." *Top of the News*, Winter 1980.

Jones, Linda. "Profile: Katherine Paterson." *Language Arts*, February, 1981.

Jordan, Helen. "Child-Choice Book Awards in the U.S.A." *Bookbird*, No. 1, 1981.

Porter, E. Jane. "Profile: Myra Cohn Livingston." *Language Arts*, November/December, 1980.

Robinson, Stephen. "Freedom, Censorship, Schools, and Libraries." *English Journal*, January, 1981.

Selsam, Milicent. "Science Books: Reflections of a Science Writer." *Children's Literature in Education*, Summer, 1980.

Solomon, Jack and Solomon, Olivia. *Zachary Zan: Childhood Folklore*. illus. by Mark Brewton. University of Alabama Press, 1980. 180p. \$14.95.

Sutherland, Zena, ed. *Children in Libraries: Patterns of Access to Materials and Services in School and Public Libraries*. Proceedings of the 41st Conference of the Graduate Library School. University of Chicago Press, 1981. 89p. \$10.00.

Thomas, James. *Using Periodicals in School Library Media Centers*. Denison, 1980. \$4.95. Order from T. S. Denison and Co., 9601 Newton Ave., South Minneapolis, MN 55431.

Tucker, Nicholas. *The Child and the Book: A Psychological and Literary Exploration*. Cambridge University Press, 1981. 259p. \$29.95.

Westall, Robert. "The Hunt for Evil." *Signal*, January, 1981.

Woolard, Wilma. *Combined School/Public Libraries: A Survey with Conclusions and Recommendations*. Scarecrow, 1980. 184p. \$11.00.

Wynar, Christine. *Guide to Reference Books for School Media Centers*. 2d ed. Libraries Unlimited, 1981. 377p. \$27.50.



